

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
JANUARY NINETEEN THIRTY-SIX



DETAIL OF NEW DECORATIVE ARTS GALLERY INSTALLED WITH ENGLISH FURNITURE AND DECORATION OF THE 17TH AND 18TH CENTURIES. THE CHIMNEY PIECE WITH ITS "PORTRAIT OF RICHARD GIPPS" IS FROM WEST HARLING HALL, NORFOLK.

VOLUME XXX

NUMBER 1

THIS ISSUE CONSISTS OF THREE PARTS OF WHICH THIS IS PART I.

THE BERNARD F. ROGERS COLLECTION OF PRINTS

IN MAY, 1935, Mr. Bernard F. Rogers of Chicago presented to the Print Department of the Art Institute a group of fifty-nine prints which were henceforth to be known as the Bernard F. Rogers Collection. From January 10 until March 15 the entire group will be on view to the public in Gallery 12 of the Print Department. Such considerable gifts are all too rare these days and we have taken this opportunity to thank Mr. Rogers publicly for his generosity and to present information about certain items in the collection.

These prints were originally brought together by Joseph M. Rogers, a Chicagoan who had a great enthusiasm for things pertaining to the arts. In 1879, thirty-six public-spirited men, among them Joseph Rogers, founded the Chicago

Academy of Fine Arts, which, in 1883, became The Art Institute of Chicago, and he served as a Trustee from 1882 until 1891. At his death in 1922 the collection of prints, which he had made over a long period of years, became the property of his son, Bernard, who has presented them to the Museum.

There is no single thread to hold these fifty-nine prints together for they range from the earliest Italian *nigello* engraving to the work of William Sharp, the Englishman who reproduced the paintings of Thomas Lawrence. The considerable group of early Italian prints, however, are the most important in regard to the Art Institute's collection, four of them adding names not heretofore represented.

The *nigello* engraving (see page 8) is outstanding, being not only a unique example of this rare kind of print but the first one to be added to the Institute portfolios. The art of *nigello* was for the most part confined to Italy from about 1450 to 1520 and is a method of treating an engraved silver or gold plate by filling the furrows with a black substance (*nigellum*) formed by the fusion of copper, silver, lead and sulphur. This substance was melted and run into the engraved lines; allowed to cool and harden, then burnished so that the design appeared shiny black against a gold or silver ground. Whether the earliest of the *nigello* prints were taken direct from the metal plate to allow the goldsmith to see how his design was progressing before he ran in the *nigellum*, or whether they were made from inkings of sulphur casts of the metal is an unsolved problem, but probably the latter was the case. The little



"CHRIST DESCENDING INTO HELL," ENGRAVING, MANTEGNA SCHOOL, NORTH ITALIAN, FIFTEENTH CENTURY. THE BERNARD F. ROGERS COLLECTION

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"St. Michael" of the Rogers Collection is one of those rare proofs and according to Dutuit¹ is the only print of this particular plate known to exist. It brought one guinea at the sale of the great Spanish collection of the Marquis de Salamanca, which took place in London in 1869, an irony when compared to niello prices today!

The most important print of the Rogers Collection in point of brilliance of impression and excellence of printing is the lovely "Adoration of the Magi" by Robetta² here illustrated. Cristofano Robetta was the son of a hosier and was born in Florence in 1462. After working in his father's shop for some time, he turned to goldsmithing, at which trade he continued until about 1522. Though Robetta's work

smacks of Dürer and Filippino Lippi and even shows instances of actual borrowing and free adaptation, still his plates reflect a grace and charm peculiarly his own. This "Adoration" was taken from a painting by Filippino, now in the Uffizi, Florence. Certain elements in the design are direct from Dürer, Schongauer and Ghirlandajo, but the essential style of the print remains distinctly Robetta's. The plate is preserved in the British Museum Print Room and comparatively modern impressions are not uncommon. This particular impression is in perfect condition, untrimmed and with a small margin all



"ADORATION OF THE MAGI" ENGRAVING BY CRISTOFANO ROBETTA, FLORENTINE, 1462—FL.—1522. THE BERNARD F. ROGERS COLLECTION

around. It has passed through the hands of that famous early eighteenth century connoisseur and collector, John Barnard, which is in itself a recommendation of quality. W. Bell Scott acquired it later and in 1866 it was sold at auction at Sotheby's and came into Mr. Rogers' possession at that time.

Two other excellent Italian prints came out of the Scott sale to become part of the Rogers Collection: a crisp and brilliant impression of "Christ descending into Hell"³ by a member of Mantegna's school (see illustration) and an excellent example of the work of that important young painter and printmaker, Jacopo de' Barbari. For long the first mentioned was considered the

¹ M. Eugène Dutuit, *Manuel de l'Amateur d'Estampes*, Paris, 1888, Vol. I. 169-234.

² A. M. Hind, *Catalogue of Early Italian Engravings in the British Museum*, Lond., 1910, 199-6.

³ *Ibid.*, 347-5.

work of Mantegna, but later and more enlightened criticism has confirmed its differences from the master's work and considers it to have been done by a pupil after Mantegna's design. Though powerful and expressive, the rendering is too coarse for the master but the fact that it closely follows the style of the Eremitani frescoes by Mantegna leads one to believe that it was done from a drawing of about the same time.

Jacopo de' Barbari, sometimes known as the "Master of the Caduceus" because of the little winged wand of Mercury which acts as signature on many of his prints, was born about 1450 in Venice. He went to Germany and Burgundy, was appointed "contrafetor und illuminist" to the Emperor Maximilian I and came into personal contact with Albrecht Dürer, who certainly felt his influence. De' Barbari's style is unmistakable, his figures being distinguished by drooping attitudes and languorous expressions. "The Sacrifice of Priapus"⁴ of the Rogers Collection is especially excellent in illustrating these qualities and in accenting the almost Gothic rhythm which dominates his art.

Among the Northern prints which have come to us by this gift, mention must be made of an impression of Dürer's little "St. Sebastian bound to a Column."⁵ The proof is especially welcome, being a first state of a print already owned in the Charles Deering Collection, and two states are always of interest to the student and the serious collector. A Rembrandt "Nude Man seated"⁶ adds an important item to our already fine representation of that great etcher.

The Rogers Collection as a whole is a most interesting commentary on the man who made it, one who liked all prints of whatever medium or period, and who collected them for the pure joy of bringing together the work of fine minds and trained hands.

CLARISSA D. FLINT

⁴A. M. Hind, *Catalogue of Early Italian Engravings in the British Museum*, Lond., 1910, 455-25.

⁵Joseph Meder, *Dürer Katalog*, Vienna, 1932, 61.

⁶A. M. Hind, *A Catalogue of Rembrandt's Etchings*, London, 1923, 220 II.

GOODMAN THEATRE

THE fourth production of the Art Institute Members Series will be offered during the week beginning Monday, January 20th. The play is "Liliom" by Ferenc Molnar, which was originally introduced to the American public by the New York Theatre Guild with Joseph Schildkraut and Eva Le Gallienne in the leading rôles. Many years before that, David Belasco had produced another play of Molnar but with so indifferent a success that the playwright was soon forgotten. "Liliom," however, established Molnar as an American favorite and the play was recently included by Burns Mantle in a one volume collection of *Great Plays*.

What constitutes greatness in a play is much too polemic a subject. Great or not great, it is a splendidly conceived and skillfully executed piece of the Theatre, one of a group of plays which pursue the soul of a man beyond the boundary of finite life into eternity. The achievement of Molnar lies in the fact that in spite of his subject matter his play escapes the quality of preachment; it avoids theological implications; it is infused with the breath of human living and an element of humor. The very choice of a hero—a barker on a merry-go-round—and a heroine—a servant girl—are indicative of the unostentatious and human values of the play.

The play will be presented for six nights, through Saturday, with the usual matinée on Thursday. The attention of the Members is called to the fact that a Saturday night performance has been added to the schedule of the Members Series permanently to take care of the increase in the audiences who come to the productions.

There is still one performance in January of the favorite of the Children's Theatre, "Jack and the Beanstalk." Beginning the second Saturday of the month and for six Saturdays altogether, the Children's Theatre will present "Heidi" in a special dramatization made for the Goodman Theatre Children's audiences of this celebrated German classic.

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THE RICHARD T. CRANE, JR., GALLERY EXHIBITING ENGLISH DECORATIVE ARTS OF THE 16TH AND 17TH CENTURIES WHICH ARE THE GIFT OF MRS. EMILY CRANE CHADBOURNE

A NEW SETTING FOR DECORATIVE ARTS

THE galleries in the eastern section of the Institute, devoted to Decorative and Oriental arts, are centered round the large court dedicated to the memory of Alexander McKinlock, Jr. With their modern construction, excellent lighting and inner divisions they form an excellent setting for the extensive and varied collections of arts and crafts of the past, including furniture, ceramics, weavings and needlework.

Though the public is not always consciously aware of the fact, a museum is continually studying ways in which the installation of objects may become more effective and harmonious. Mr. Robert Allerton, Chairman of the Decorative Arts Committee, to whom the Department already owes so many benefactions, including the building of the Agnes Allerton Wing, the transformation of the "L"

Wing galleries and collaboration in assembling the Howard Van Doren Shaw Memorial, has recently made possible the development of a series of galleries which demonstrate the latest development in modern installation of decorative arts.

The first of these galleries, which opens off Hutchinson Wing, is the largest and though it extends for some seventy-two feet in length, it does not convey an impression of too great size, as the proportion of height to length and breadth has been most carefully related. Add to this the fact that a complete architectural simplicity prevails, with no molding or ornament to distract attention from the objects on view, and one sees why the room is successful as a background for its material.

In the second gallery there has been installed a Georgian room from London,

designed by the architect, Abraham Swan, about 1750. With its attractively panelled walls still in the green so fashionable to the period, this splendid example of eighteenth-century English architecture not only varies the simplicity of feeling achieved by the first gallery, but correctly furnished with the detail of its day allows the visitor to relate the single pieces in the other rooms with their original settings. The third gallery is almost square but the same plan of related proportions has been followed.

Uncommonly successful is the lighting. By day one obtains the correct amount of light by means of a series of large, door-like windows, opening pleasantly upon McKinlock Court, with its formal treatment of hedges, trees and fountain. Again the correct proportion of these windows produces a flattering angle of light for the objects installed. By night, or in the late afternoon when darkness gathers, a new system of artificial lighting is employed with remarkable effect. Shadows are banished by a successful arrangement of light-boxes with adjustable lenses flush with the ceiling level, and so evenly distributed is the illumination that the visitor, unless reminded of such technical details, is practically unaware of the sources of light.

These new galleries have been installed with fine examples of English craftsmanship. The first and third rooms cover the sixteenth, seventeenth and eighteenth centuries and include chairs, tables, desks, mirrors, and ceramics, combined with hangings of the Stuart and Queen Anne periods. Eighteenth-century design is seen most strikingly in the complete Georgian room which links the other two. Connecting with these galleries on the one hand is a series containing appropriate architectural fragments, among them a pulpit by the greatest of all English architects, Christopher Wren, and a large and intricately carved panel by Grinling Gibbons, while on the other side are found three interesting rooms given to American

furniture, principally from Pennsylvania (including examples of Philadelphia workmanship) and New England.

The Institute and the Department of Decorative Arts are much indebted to Mr. Allerton for enabling them to make so careful and extended a survey of gallery design, including the all important problems of space relationship and lighting, and in addition are deeply grateful for another experiment—a model storage section.

BESSIE BENNETT

AN EXHIBITION OF CHINESE RUBBINGS

OVER a thousand years ago the Chinese developed a method of copying famous inscriptions engraved on stone which is known as "rubbing." As its use became widespread the writings of famous men were carved upon stone slabs in order to be multiplied by this process, and sometimes paintings were carved upon stone for the same purpose. Later ways were found of making rubbings from curved or distorted surfaces, and these have been extensively employed in illustrating monumental works on ancient bronzes.

One of the methods employed by a most expert Japanese practitioner of this primitive form of printing is as follows: A special paper is required, thin, and flexible when wet. The paper is spread over the surface to be rubbed, and wet quickly and lightly with a broad soft brush dipped in water. This makes the paper cling to the supporting surface. It is then gently tapped with a soft dabber until it conforms perfectly to every variation of the underlying surface. When nearly dry it is tapped lightly and repeatedly with a ball of cotton covered with silk which is inked with a peculiarly oily and stiff ink specially prepared for this sole purpose. The projections which catch the ink become black or grey, according to the pressure, and the lower surfaces, untouched by the inker, remain white. As the original inscriptions or paintings were done in black ink on the

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paper, and then cut in deep shadow-filled lines on the light stone, the effect of the rubbing is to reverse the lights and darks exactly like a photographic negative.

A great deal of Chinese "sculpture," particularly the early types, is rather more like engravings on stone than freestanding sculpture in the round, and hence are well adapted to reproduction by the rubbing process.

The Chinese are inveterate collectors, and rubbings from famous stones have found their way all over China. A variety of periods is represented in the exhibition now on view in Gallery H9, of which most are loans from the private collection of Mr. Laurence Sickman, Curator of Oriental Art, The William Rockhill Nelson Gallery, Kansas City, who collected them in China. They are seldom seen in Occidental countries in spite of their popularity in the Orient.

C. F. K.

CHICAGO EXHIBITION

ON JANUARY 30th the Fortieth Annual Exhibition by the Artists of Chicago and Vicinity will open in the Temporary Galleries. The exhibit opens with a reception to Members from 3 to 5:30 P.M., on Thursday, January 30th, at which time the nine prizes will be announced.

EXHIBIT OF ROWLANDSON

A GROUP of lively and vivid water color drawings by Thomas Rowlandson, the great English satiric draughtsman, will open on January 7th in Gallery 18 of the Print Department. This distinguished group of his work is lent by Miss Kate S. Buckingham. Today Rowlandson is recognized not only as a brilliant artist in his own right but as an impressive forerunner of Daumier, Guys and Toulouse-Lautrec.



VIEW OF NEW DECORATIVE ARTS GALLERY. THE FURNITURE DATING FROM THE 17TH AND 18TH CENTURIES INCLUDES FINE EXAMPLES OF ENGLISH CRAFTSMANSHIP

THE ART INSTITUTE OF CHICAGO

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. HELEN PARKER
<i>Librarian, the Ryerson and Burnham Libraries</i>
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"ST. MICHAEL," NIELLO ENGRAVING. THE BERNARD F. ROGERS COLLECTION

ANNOUNCEMENTS AND LECTURES

PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson.)

Change of address—Members are requested to send prompt notification of any change of address to Guy U. Young, Manager, Membership Department.

A. THE ARTS APPLIED TO THE HOME

MONDAYS, 2:30 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

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| JANUARY | 6—The Romance of Draperies (a demonstration). Jean Sterling Nelson. 13—Beauty for Floors and Walls. Jean Sterling Nelson. 20—Influence of the East India Company on Taste. Anna Louise Wangeman. 27—We Are Going Modern. Frances Harrington. |
| FEBRUARY | 3—Mexican Lessons in Taste. 10—Indian Arts and Crafts, How to Use Them. 17—Subject later, Ernst Von Ammon. 24—Subject to be announced. |
| MARCH | 2—A Modern Studio. George Buehr. 9—A Modern Bedroom (a demonstration). 16—A Modern Dining Room (a demonstration). 23—A Modern Living Room (a demonstration). 30—A Modern Recreation Room (demonstration). |

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 6:00 TO 8:00 P.M. Fullerton Hall.

Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials at nominal cost. January 6 through May 12.

C. SKETCH CLASS FOR AMATEURS

TUESDAYS, 10:00 TO 12:00 NOON. Fullerton Hall.

(A continuation of the Sketch Class formerly held on Friday mornings.)

Mr. Buehr. This class continues the work of the past years but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work is assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson. January 7 through May 13.

D. GALLERY TALKS ON THE PERMANENT COLLECTIONS

TUESDAYS, 12:15 NOON.

(A continuation of the talks formerly given on Friday noons.)

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| JANUARY | 7—The French Impressionists. George Buehr. 14—Our American Paintings. Helen Mackenzie. 21—The Birch Bartlett Collection. Helen Parker. 28—The Oriental Galleries. Helen Gunsaulus. |
| FEBRUARY | 4—Mexican Pottery in Gunsaulus Hall. 11—English Art in the Allerton Wing. 18—Gothic Sculpture. George Buehr. 25—Gothic Painting. George Buehr. |
| MARCH | 3—Gothic Architecture. George Buehr. 10—Spanish Primitives. 17—Painters of the Spanish Renaissance. 24—Spanish Crafts and Sculpture. 31—Spanish Moderns. |

E. GALLERY TALKS ON THE CURRENT COLLECTIONS

FRIDAYS 12:15 NOON, REPEATED AT 7:00 P.M.

A continuation of the talks formerly given on Thursday noons and evenings.)

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| JANUARY | 3—The Art of the Movies. 10—The Rembrandt Exhibition. George Buehr. 17—Boudin and Léger. George Buehr. 24—The Oriental Galleries. Helen Gunsaulus. 31—Fortieth Annual Exhibition by Artists of Chicago and Vicinity. George Buehr. |
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FEBRUARY 7—Fortieth Annual Exhibition by Artists of Chicago and Vicinity. 14—Fortieth Annual Exhibition by Artists of Chicago and Vicinity. 21—Fortieth Annual Exhibition by Artists of Chicago and Vicinity. George Buehr. 28—Fortieth Annual Exhibition by Artists of Chicago and Vicinity. George Buehr.

MARCH 6—The Children's Museum. Helen Mackenzie. 13—Fifteenth International Water Color Exhibition. 20—Fifteenth International Water Color Exhibition. 27—Fifteenth International Water Color Exhibition.

F. THE ENJOYMENT OF ART

FRIDAYS 2:30 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

(A continuation of the lectures formerly given on Thursday afternoons and evenings.)

JANUARY 3—Puvis de Chavannes and Charles Camille Saint-Saëns. 10—Children of the Sun: The Incas of South America. Mrs. Carter H. Harrison. 17—Saints and Sinners in Art. Anna Louise Wangeman. 24—Angkor the Great. Mrs. Carter H. Harrison. 31—Wives of the Presidents: Monologue Portraits. Letitia Fairbanks.

FEBRUARY 7—Michelangelo's Sculpture and Beethoven's Sonatas. 14—Rembrandt's "Night Watch" and Beethoven's "Fifth Symphony." 21—A Correlation of Painting and Poetry. Dr. W. H. Macpherson. 28—Subject to be announced.

MARCH 6—Subject to be announced. 13—Contemporary Spanish Painters and Composers. 20—Monticelli to Inness. Schumann to MacDowell. 27—The Sea in Painting and Music.

SPECIAL SUNDAY AFTERNOON LECTURES

Free to Members. Public Admission Twenty-five Cents

3:30 P.M. Fullerton Hall

JANUARY 5—Hill Towns of Italy. Charles Fabens Kelley. 12—English Cathedrals and Cathedral Towns. Charles Fabens Kelley. 19—The Days of Marie Antoinette at Versailles. Anna Louise Wangeman. 26—India's Story in Stone. Helen Gunsaulus.

WINTER CONCERTS—FREE TO MEMBERS

Of special interest to Members is a program of Concerts given in Fullerton Hall on Wednesday afternoons at two-thirty.

January 8—The Columbia School of Music.

January 22—The Cosmopolitan School of Music.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesday, at 2:30 P.M. For Members and Students

JANUARY 7—Lecture: "The Three Phases of Rembrandt's Art Evolution." Dr. Oskar Hagen, Chairman, Department of History and Criticism of Art, The University of Wisconsin. An analysis of Rembrandt's changing conception of form illustrative of (1) the young society painter of the 1630s, a sensational realist in art; (2) the social outcast of the 1640s, a romantic lyricist of colored light; (3) the hermit of the 1650s and 1660s, a mystic and prophet.

14—Lecture: "Art Tendencies in America." George Biddle, artist. Mr. Biddle will speak particularly on mural painting in America and its present trend.

21—Lecture: "The Content of Modern Art." Dr. Meyer Schapiro, Columbia University. How the content of art which appears to have no content, or to be independent of a necessary content, embodies values, interests and attitudes which determine also the formal-aesthetic character.

28—Lecture: "Henri Rousseau and Picasso" (Abstract and Abstracted Art). Stephan Bourgeois, New York City.

FEBRUARY Series of two Lecture-Demonstrations by Chicago artists in the contemporary dance: Diana Huebert, Berta Ochsner, Grace and Kurt Graff, and Marian Van Tyl. These artists, assisted by members of their groups, will demonstrate

their individual approach in dance technique and choreography, and each artist will comment on a particular element in the dance.

- 4—Diana Huebert, "Synthesizing Music and the Dance," and Berta Ochsner, "The Selection of Subject Matter for the Modern Dance." The second of the series will take place on March 31.

*CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND PUBLIC SCHOOLS

SATURDAYS, Mr. Watson assisted by Mr. Buehr.

SATURDAYS, 10:30 TO 12:00 NOON.

JANUARY 4—FEBRUARY 8—A practice sketch class for children of Members and special scholarship pupils from the public school.

FEBRUARY 1—Sketch Class 10:30 to 12 M. 8—Sketch Class 10:30 to 12 M. 15—Making a Winter Picture. Demonstration 1:15 to 2:00 P.M. 22—Winter Paintings by the Masters. Stereopticon 1:15 to 2:00 P.M. 29—

* Two additional classes for scholarship students selected from public Grade and High Schools respectively, Saturdays 9:30 A.M. and Mondays 4:00 P.M., a twenty-six weeks' term.

THE CHILDREN'S MUSEUM

MISS HELEN MACKENZIE, CURATOR OF THE CHILDREN'S MUSEUM, offers the following activities, recommended to children of eight years and over:

I. DIFFERENT WAYS OF PAINTING

(A series of twelve illustrated talks and gallery tours, FREE TO ALL CHILDREN)

SATURDAYS, 9:15 TO 9:50 A.M.

JANUARY 4—Bible Stories on Walls. 11—Altarpieces for Churches. 18—Gallery Tour. 25—Portraits.

FEBRUARY 1—Early Landscape Painting.

II. GALLERY TOURS

(More half-hour tours of the Art Institute Collections and Temporary Exhibitions, FOR THE CHILDREN OF MEMBERS OF THE ART INSTITUTE)

SATURDAYS, 12:30 TO 1:00.

JANUARY 4—MARCH 28.

Note: These tours are planned for children and because of the large number attending in the past, the tours in this series will be open to *children only*.

EXHIBITIONS

October 1—February 1—The Leonora Hall Gurley Memorial Collection of Drawings. *Gallery 17.*

November 1—January 6—Fifth Annual International Exhibition of Lithography and Wood Engraving. *Galleries 12, 13, 14 and 16.*

November 1—January 15—Recent Accessions in Japanese Prints. *Gallery H5.*

December 1—February 1—English Seventeenth Century Art. *Gallery M5.* Eighteenth Century English Furniture, Ceramics, Needlework and Paintings. *M6.* American Furniture. *L4, L5, L6.* Wall Paintings from Sweden from the Florence Dibell Bartlett Collection. *H18, H18A, H18B.* Exhibition of Wall Paper. *H18C.*

December 11—February 2—Rubbings from Chinese Stone Sculptures. Lent by Mr. Laurence Sickman. *Gallery H9.*

December 18—February 2—Exhibition of Work Done by the Children in the Saturday Classes of the School of the Art Institute. *The Children's Museum.*

December 19—January 19—Loan Exhibition of Paintings, Drawings and Prints by Rembrandt and His Circle. Loan Exhibition of Paintings by Eugène Boudin. Paintings by Fernand Léger assembled by The Renaissance Society of the University of Chicago. Paintings from the Collection of Mr. Max Epstein, Chicago.

Contemporary French Paintings from the Collection of Mr. Carter H. Harrison, Chicago. Antique Arts and Crafts from Old Mexico from the Florence Dibell Bartlett Collection, Sponsored by The Antiquarian Society. *Galleries G52-G60.* December 19-January 19—Exhibition of the Art of the Movies. *Blackstone Hall.* January 7-March 7—Water Color Drawings by Thomas Rowlandson lent by Miss Kate S. Buckingham. *Gallery 18.* January 30-March 1—The Fortieth Annual Exhibition by Artists of Chicago and Vicinity. *Galleries G52-G60.*

DEPARTMENT OF EDUCATION

MISS HELEN PARKER—HEAD OF THE DEPARTMENT

INFORMAL lectures, some held in the galleries, some illustrated with slides, will be given by Miss Helen Parker. In addition, the Survey of Art course offers promotional credit for teachers, as well as credit in various colleges. The following schedule begins the week of January 6:

THE CURRENT EXHIBITIONS. MONDAYS at 11:00. Lectures in the galleries on the Rembrandt, Léger, and Mexican Exhibitions.

THE ART INSTITUTE COLLECTIONS. MONDAYS at 6:30. Lectures in the galleries on the permanent and current exhibitions.

A SURVEY OF ART. TUESDAYS 6:30 to 8:00. The second half of a two-year course on the history of art. During January, nineteenth-century French art will be discussed. The course offers promotional credit.

HALF HOURS IN THE GALLERIES. WEDNESDAYS 12:15 to 12:45. Short talks on the Institute collections offered at the noon hour for business people, and anyone else interested.

ADVENTURES IN THE ARTS. THURSDAYS at 6:30. The Florence Dibell Bartlett Series of Lectures. Offered free in Fullerton Hall. Intended primarily for those employed during the day. During January: 9—Art and Life in Mexico. 16—Decorative Arts in the Art Institute. 23—The Collections of the Louvre. 30—Painters of Satire and Humor.

ADVENTURES IN THE ARTS. FRIDAYS at 11:00. The same as the Thursday evening series, given for a more intimate audience of those free to attend during the day.

There is a nominal charge for all these lectures except the Bartlett series. Detailed information will be given upon request.

OTHER EDUCATIONAL OPPORTUNITIES. Talks in the galleries for clubs and organizations on current exhibitions and the permanent collections may be arranged by special appointment. Museum visits for elementary, preparatory and college students who wish to see the collections either for the study of some particular field, or a general survey, also by appointment. Private guide service for visitors. A nominal charge is made for these services. Detailed information upon request.

THE GARFIELD PARK ART GALLERIES

The Art Institute of Chicago in Cooperation with the Chicago Park District

THE Garfield Park Art Galleries in the Administration Building at 100 North Central Park Avenue and Washington Boulevard are open free every day including Sunday from 1:00 to 5:00 P.M. and on Sunday and Wednesday evenings from 7:00 to 9:00 P.M. A gallery tour will be given each Friday at 3:00 P.M. Until further notice an Exhibition of American Paintings from the Friends of American Art Collection and Casts of Greek Sculpture lent by the Art Institute, will be on view.

